ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

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matisse

COVER:
YOUNG GIRL, *lithograph*
Illustration to
"Les Miroirs Profonds"
Pierre A Feu
Maeght Editeur
Paris 1947

HENRI MATISSE

Lithographs
Linoleum cuts
Aquatints

1925-1953

GALERIE CHALETTE
45 West 57th Street, New York City

Matisse Speaks To His Students:

Fit your parts into one another and build up your figure as a carpenter does a house. Everything must be constructed — built up of parts that make a unit: a tree like a human body, a human body like a cathedral. To one's work one must bring knowledge, much contemplation of the model or other subject, and the imagination to enrich what one sees. Close your eyes and hold the vision, and then do the work with your own sensibility.

Do remember that a curved line is more easily and securely established in its character by contrast with the straight one which so often accompanies it. The same may be said of the straight line. If you see all forms round they soon lose all character. The lines must play in harmony, and return as in music. You may flourish about and embroider, but you must return to your theme in order to establish the unity essential to a work of art.

Notes taken by Sarah Stein
quoted by Alfred H. Barr Jr. in "Matisse: His Art And His Public" 1951

1925
RECLINING NUDE (*Femme étendue*)
Lithograph, pl. 67; 17¼ × 21⅜"
10 copies on Japan Imperial paper, numbered and signed

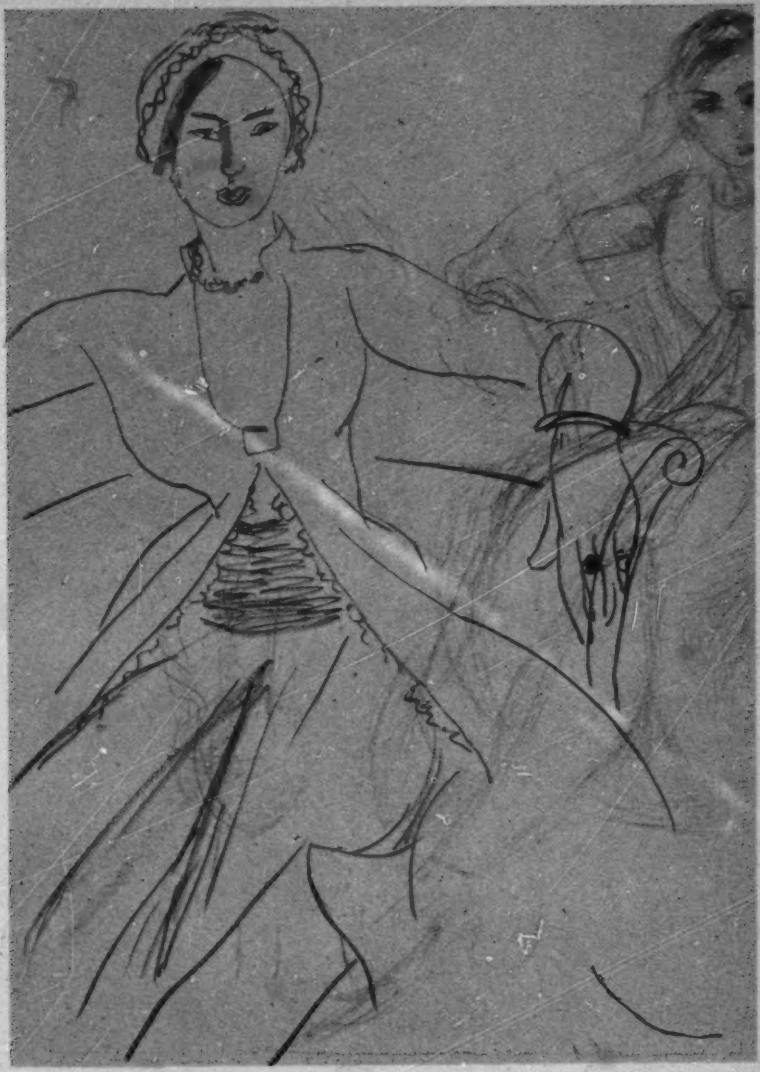
1927
DANCER ON STOOL (*Danseuse au tabouret*)
Lithograph, pl. 90; 19¾ x 12⅞"
130 copies on Arches paper, numbered and signed

1927
STANDING DANCER (*Danseuse debout accoudée*)
Lithograph, pl. 99; 19¾ x 12⅞"
130 copies on Arches paper, numbered and signed

1929
HINDU IN A TULLE SKIRT (*Hindoue à la jupe de tulle*)
Lithograph, pl. 107; 11¼ x 15"
50 copies on China paper, numbered and signed

1929
RECLINING ODALISQUE WITH FRUIT BOWL
(*Odalisque couchée à la coupe de fruits*)
Lithograph, pl. 122; 15 x 22¼", 100 copies on tinted Arches paper, numbered and signed

1929
THE WHITE FOX (*Le renard blanc*)
Lithograph, pl. 123; 19¼ x 14½"
75 copies on Arches paper, numbered and signed



1929
THE PERSIAN — RETURN FROM TAHITI
(*Persane — Retour Tahiti*)
Lithograph, pl. 125; 17¼ x 12¼", 75 copies on Arches paper, numbered and signed

1929
HEAD OF ODALISQUE (*Tête d'odalisque*)
Lithograph, pl. 128; 25¼ x 19⅝"
50 copies on Japan Imperial paper, numbered and signed

1929
ODALISQUE ON A BENCH
(*Odalisque à la banquette*)
Lithograph, pl. 131; 19¾ x 25⅛", 50 copies on Arches paper, numbered and signed

1945
RECLINING
(*Nue couchée*)
Linoleum cut, pl.
25 copies, number

1945
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EMB
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Linole
25 copi

NUDE

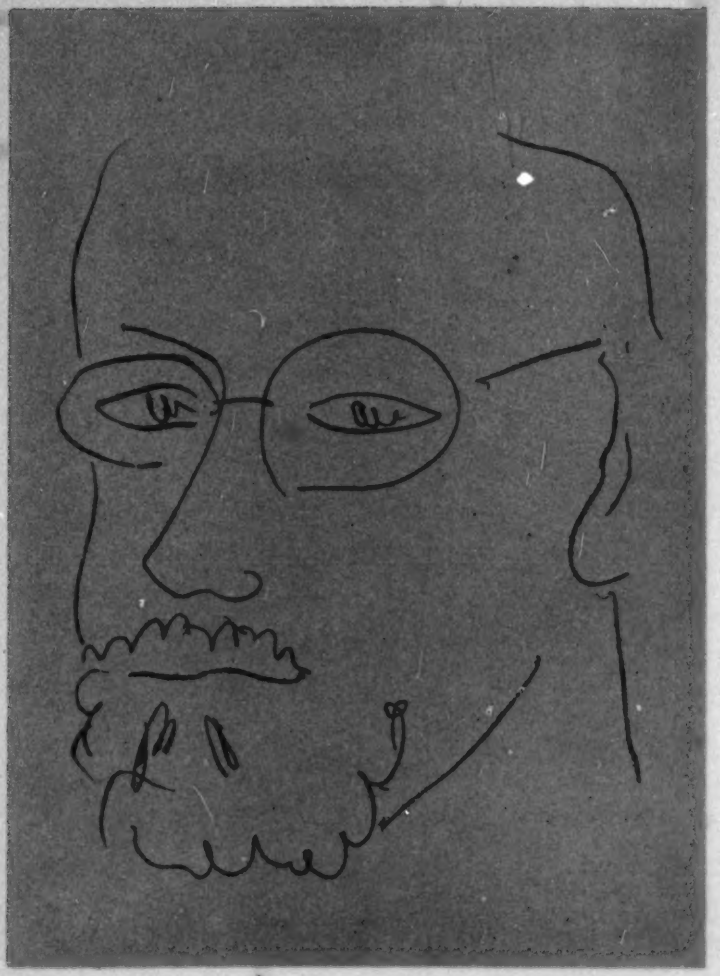
245; 5¼ x 8⅜"
ed and signed

TRAIT IN
ROIDERED BLOUSE
rait à la blouse brodée)
am cut, pl. 242; 11⅛ x 8¼"
es, numbered and signed

1946
HEAD OF
A WOMAN
(*Tête de femme*)
Lithograph; 15⅛ x 11"
15 artist's proofs
on Rives paper,
numbered and signed

1946
HEAD OF
A WOMAN
(*Tête de femme*)
Lithograph; 19½ x 13"
15 artist's proofs
on Rives paper,
numbered and signed

1952
SITTING WOMAN (*Femme Assise*)
Lithograph, pl. 331; 15⅛ x 9⅝"
25 copies on India paper laid down, numbered and signed



1952
SELF PORTRAIT (*Autoportrait*)
Lithograph, pl. 332; 10⅛ x 7⅞"
25 copies on India paper laid down, numbered and signed

1953
HEAD OF A YOUNG WOMAN
(Tête d'une jeune femme)
Lithograph, pl. 363; 15⅛ x 12⅝"
200 copies on India paper laid down, numbered and signed

1952
WOMAN II (*Femme ,II*)
Aquatint, pl. 356; 17 x 13¾"
25 copies on Rives paper, numbered and signed

1952
WOMAN III (*Femme III*)
Aquatint, pl. 358; 17 x 13¾"
25 copies on Rives paper, numbered and signed

1952
WOMAN IV (*Femme IV*)
Aquatint, pl. 361; 21¼ x 16⅜"
50 copies on Rives paper, numbered and signed

1952
MARIE JOSE IN A YELLOW DRESS
(*Marie José en robe jaune*)
Aquatint in colors, pl. 362; 21⅛ x 16⅛"
100 copies on Arches paper, numbered and signed

1952
WOMAN 1 (*Femme 1*)
Aquatint, pl. 355; 17 x 13⅛"
25 copies on Rives paper, numbered and signed